

WILHELM HANSEN EDITION.

QUATRE MORCEAUX DE SALON

POUR

PIANO

PAR

CHRISTIAN SINDING.

Op. 54.

- No. 1. ÉTUDE.
- 2 RONDOLETTA.
- 3 SÉRÉNADE
- 4 TEMPO DI VALSE.

PROPRIÉTÉ DE L'ÉDITEUR POUR TOUS PAYS.

COPENHAGUE & LEIPZIG.

WILHELM HANSEN ÉDITEUR.

Etude.

Christian Sinding, Op. 54. I.

Allegro.

f ben marcato

con Ped.

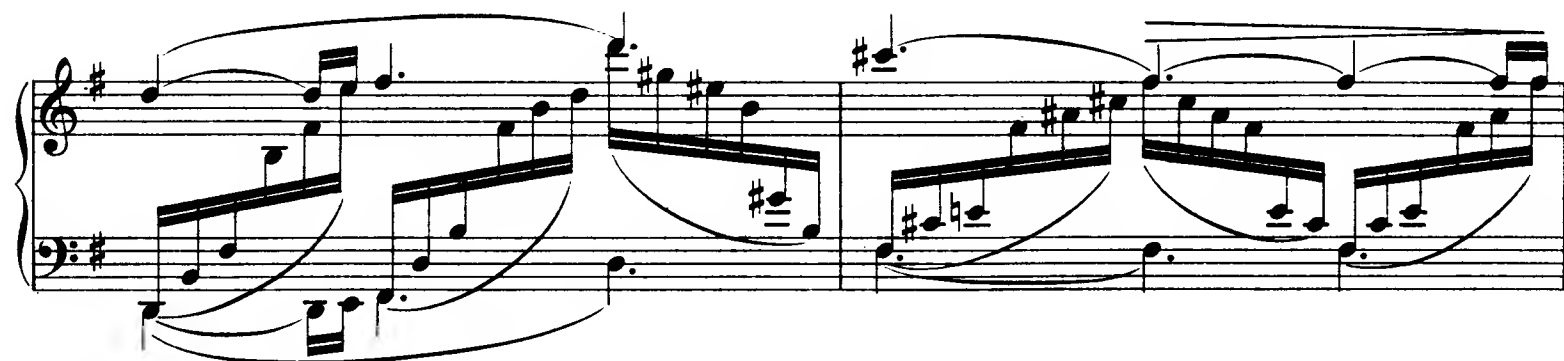
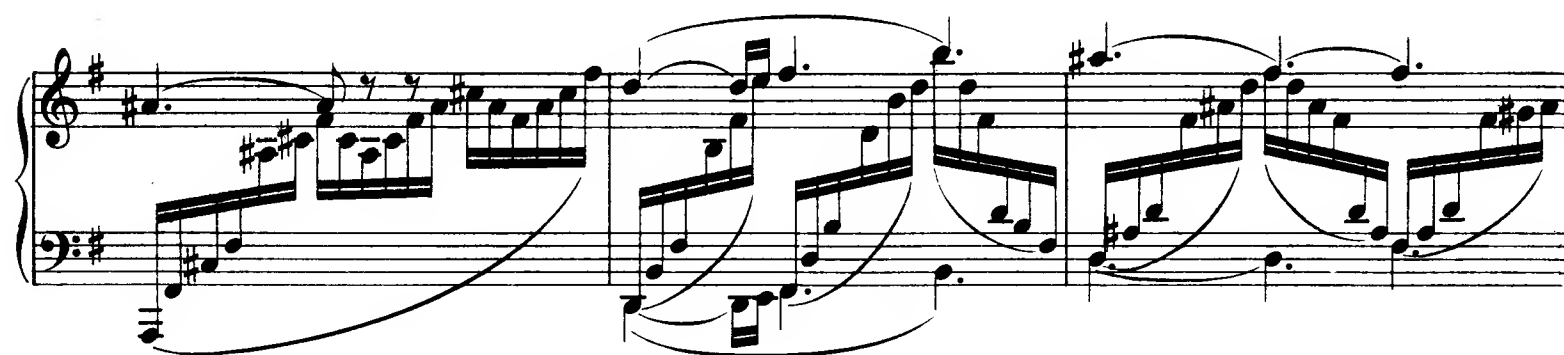
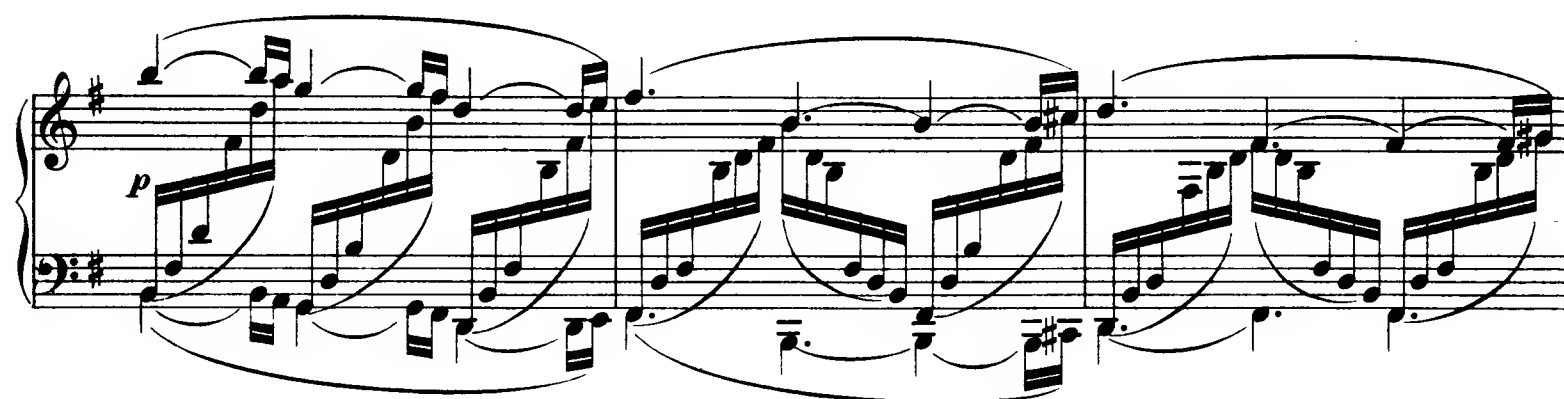
m.s.

fz

m.s.

p

fz



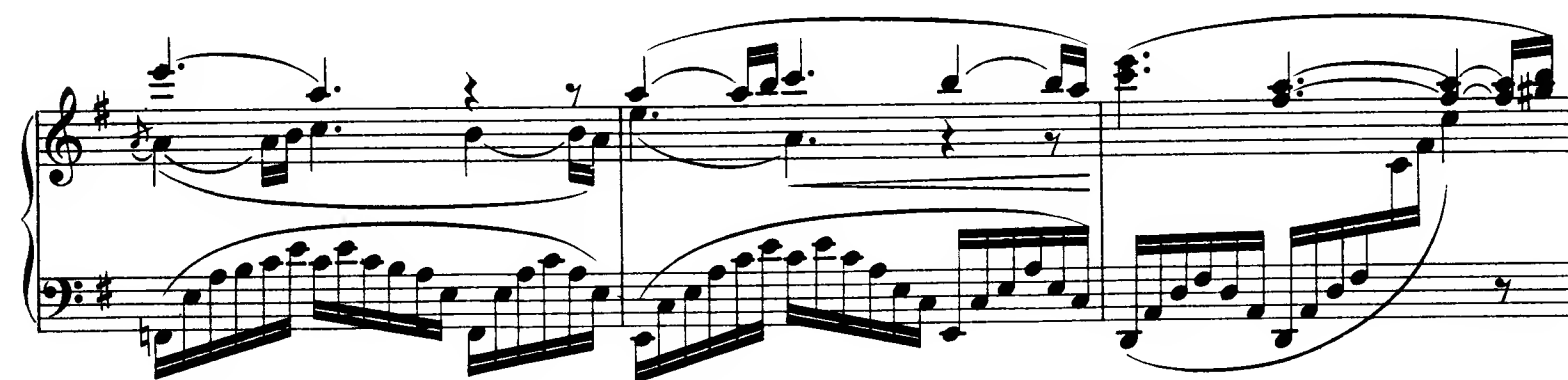
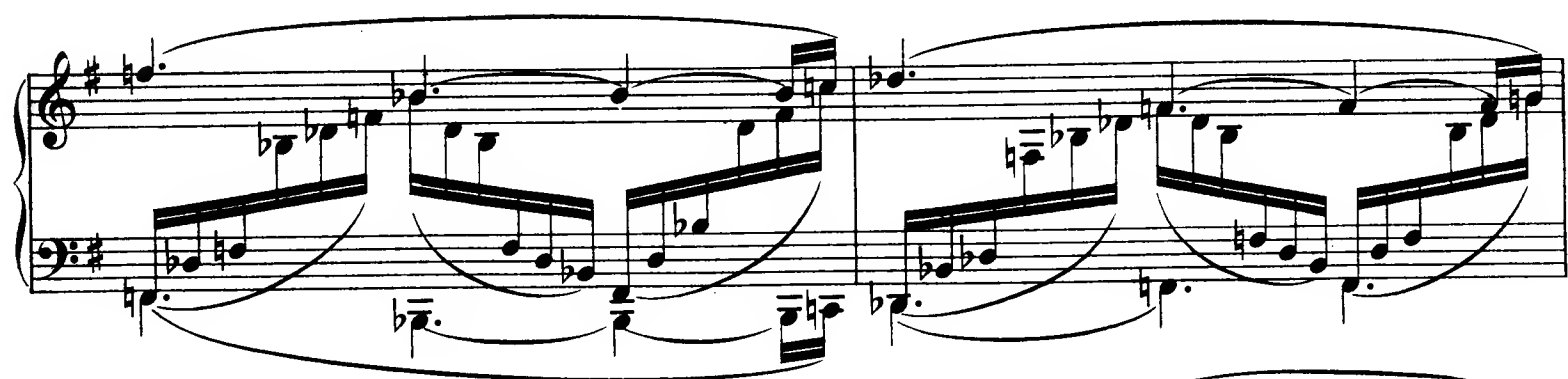
First system of a musical score in G major. The treble staff features a melodic line with eighth and sixteenth notes, marked *più p*. The bass staff provides a harmonic accompaniment with chords and moving lines. The system is divided into two measures by a bar line.

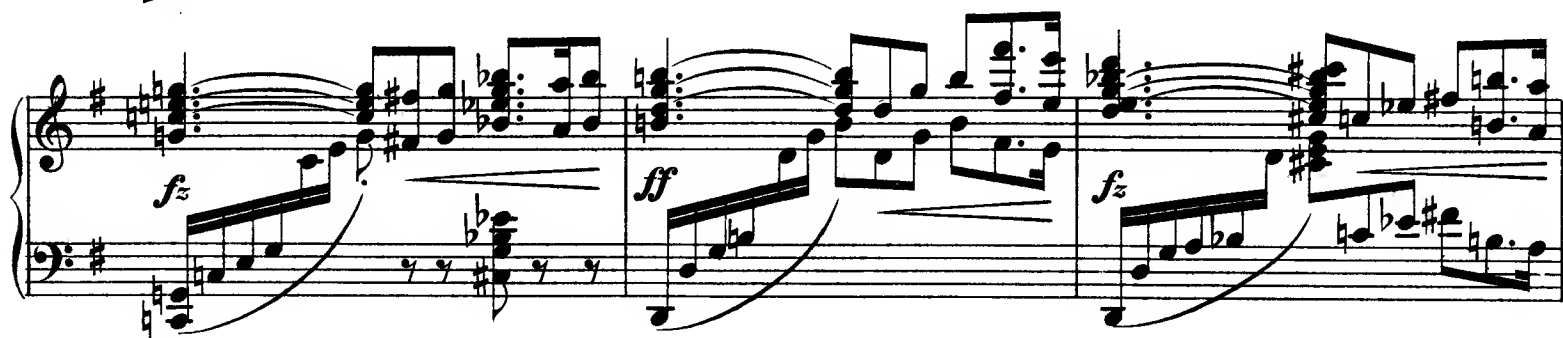
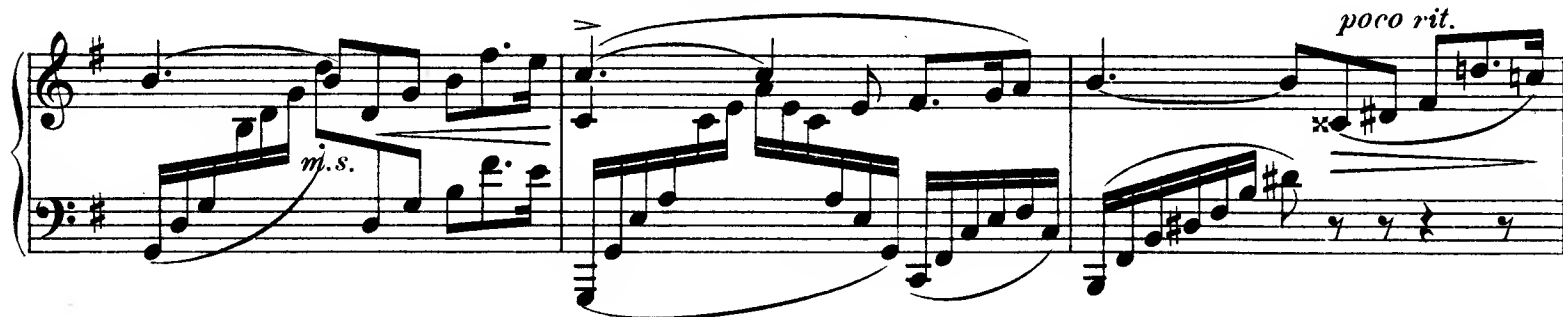
Second system of the musical score. The treble staff continues the melodic development, marked *cresc.*. The bass staff features a more active accompaniment with sixteenth-note patterns. The system is divided into two measures by a bar line.

Third system of the musical score. The treble staff has a melodic line with some rests, marked *fz*. The bass staff has a more active accompaniment, marked *p*. The system is divided into two measures by a bar line.

Fourth system of the musical score. The treble staff continues the melodic development. The bass staff features a more active accompaniment with sixteenth-note patterns. The system is divided into two measures by a bar line.

Fifth system of the musical score. The treble staff continues the melodic development. The bass staff features a more active accompaniment with sixteenth-note patterns. The system is divided into two measures by a bar line.





This image displays a page of musical notation, likely for a piano piece, consisting of five systems of staves. The notation is written in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is 3/4. The first system includes dynamic markings 'fz' (forzando) and 'rit.' (ritardando). The second system is marked 'a tempo' and 'fp' (fortissimo piano). The third system continues the musical development. The fourth system includes a 'cresc.' (crescendo) marking. The fifth system concludes with four measures marked 'fz'. The notation features various note values, rests, and slurs, indicating a complex and expressive piece.

WILHELM HANSEN EDITION.

A MADemoisELLE RENÉE MARTEAU.

BURLESQUES

SIX MORCEAUX DE PIANO

PAR

CHRISTIAN SINDING.

Op. 48.

Cah. 1.

- Nr 1. BURLESQUE.
- 2. PLAISANTERIE.
- 3. BAGATELLE.

Cah. 2.

- Nr. 4. COQUETTERIE.
- 5. ÉTUDE MELODIQUE
- 6. ARLEQUINADE.

PROPRIÉTÉ DE L'ÉDITEUR POUR TOUS PAYS.

COPENHAGUE & LEIPZIG.

WILHELM HANSEN ÉDITEUR.

WILHELM HANSEN EDITION.

QUATRE MORCEAUX DE SALON

POUR

PIANO

PAR

CHRISTIAN SINDING.

Op. 54.

No. 1. ÉTUDE.

- 2. RONDOLETTA.

- 3. SÉRÉNADE

- 4. TEMPO DI VALSE.

PROPRIÉTÉ DE L'ÉDITEUR POUR TOUS PAYS.

COPENHAGUE & LEIPZIG.

WILHELM HANSEN ÉDITEUR.

Rondoletto.

Allegro.

Christian Sinding, Op. 54. II.

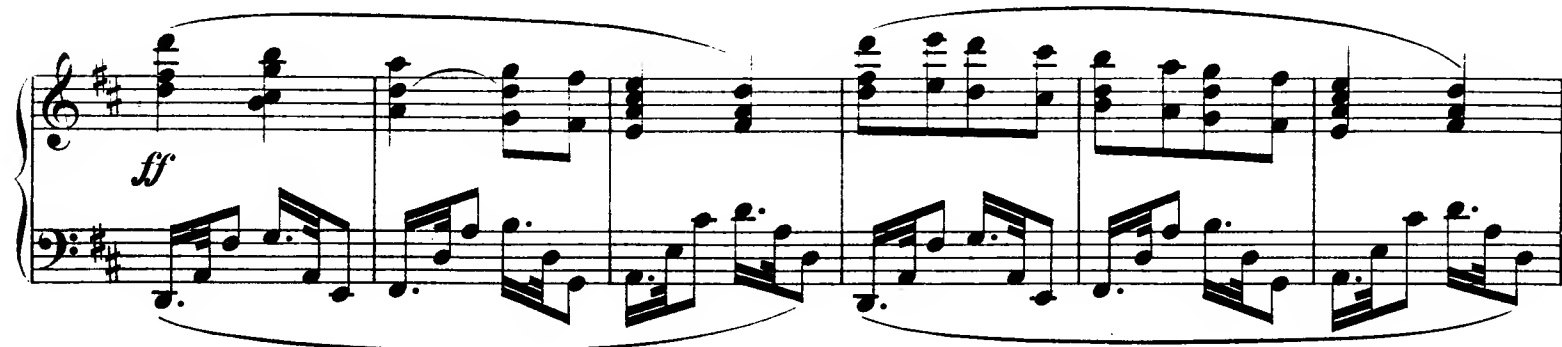
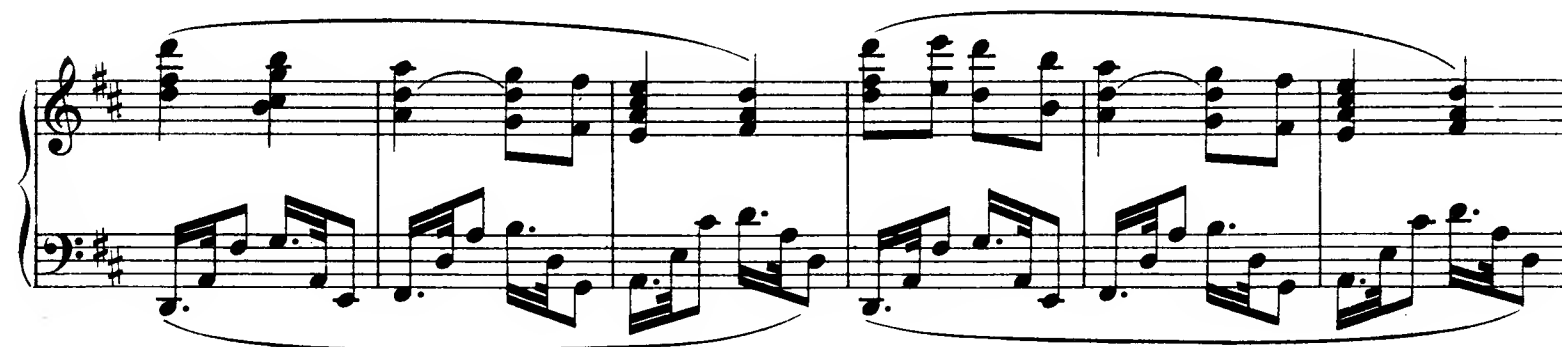
pp

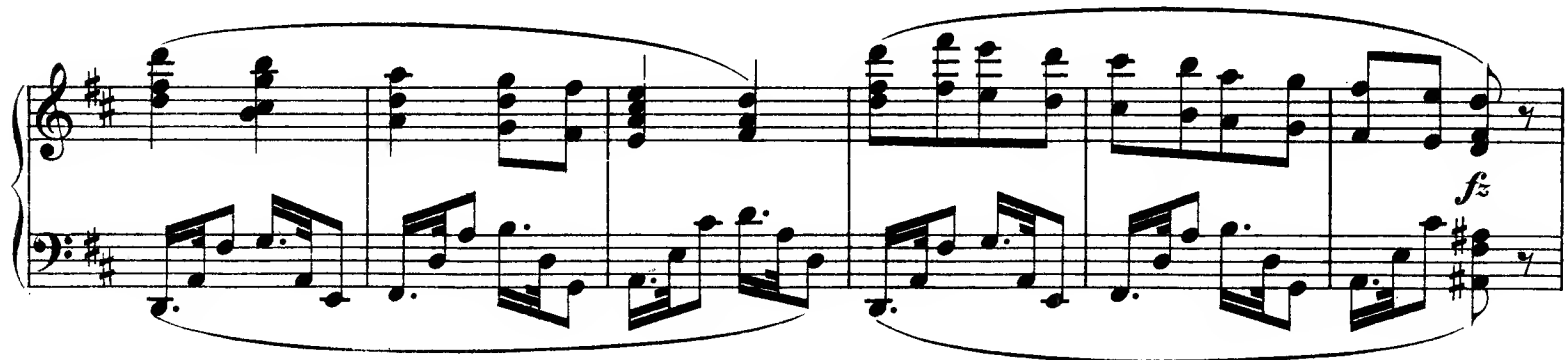
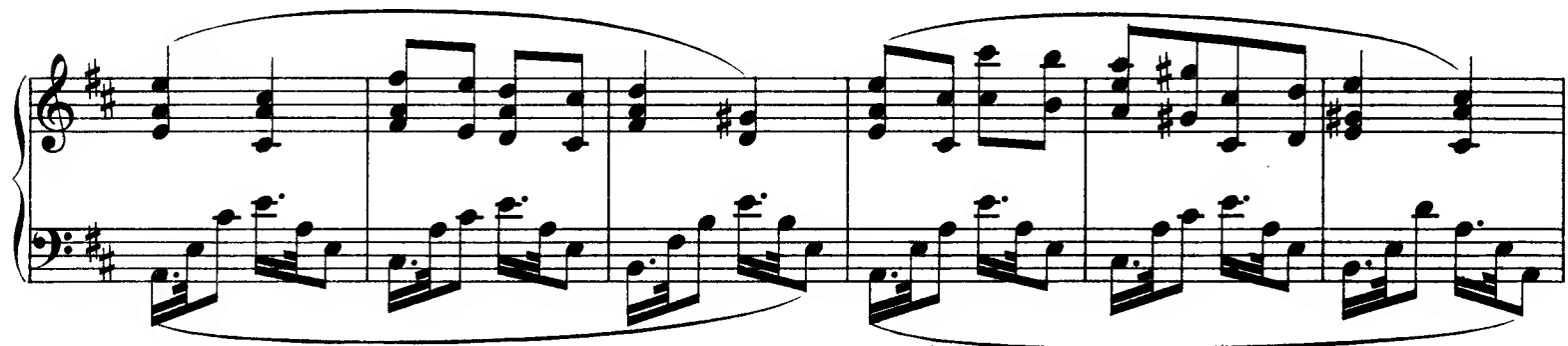
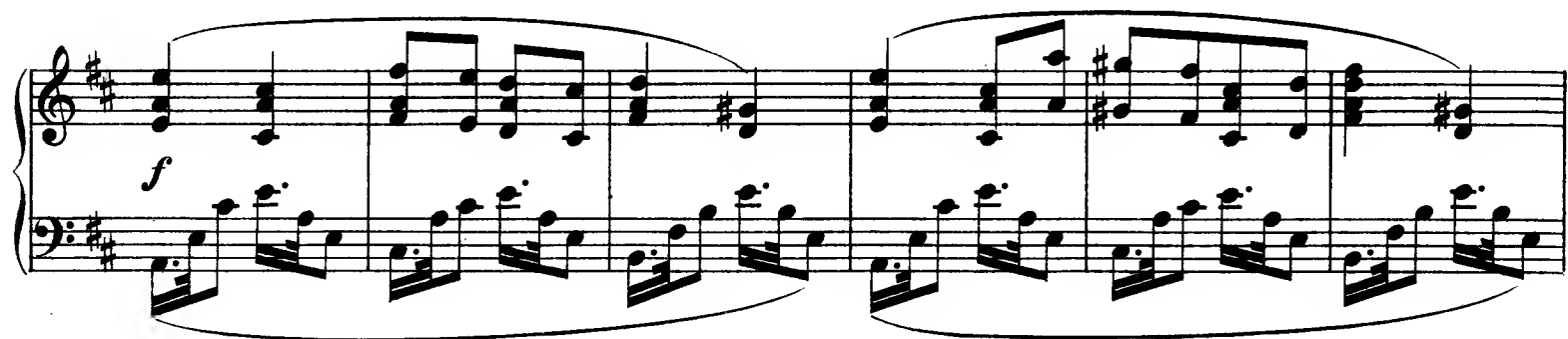
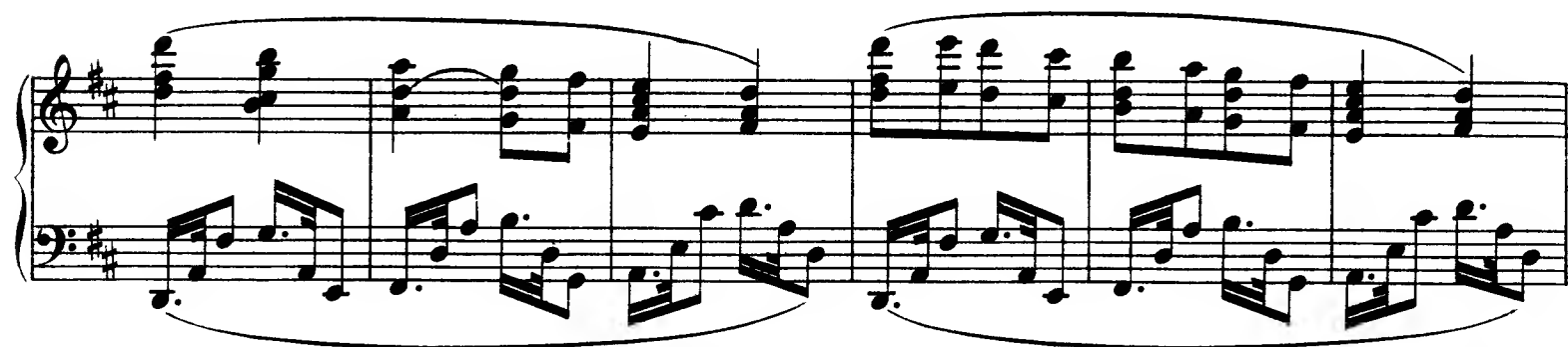
sempre pp

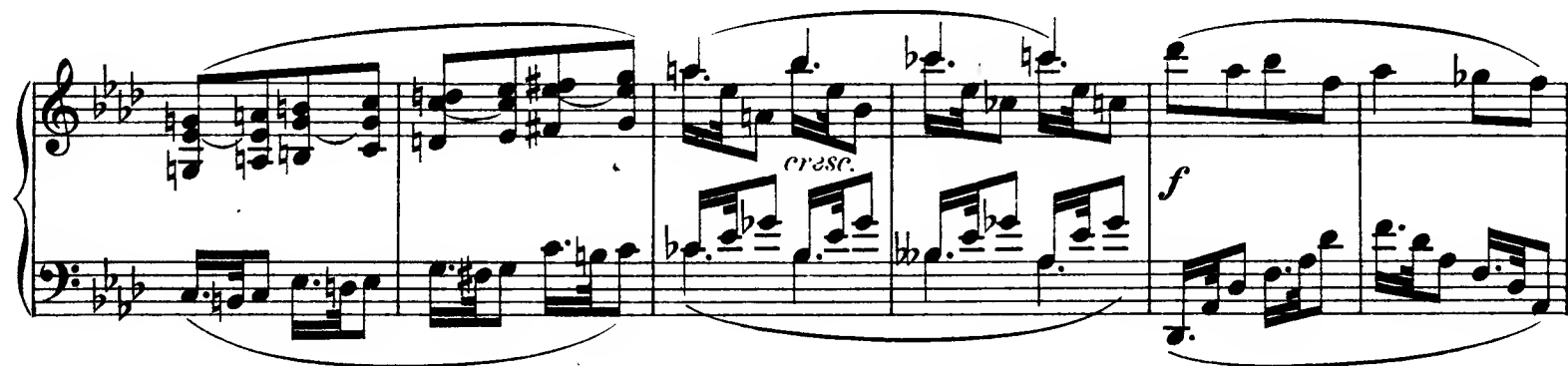
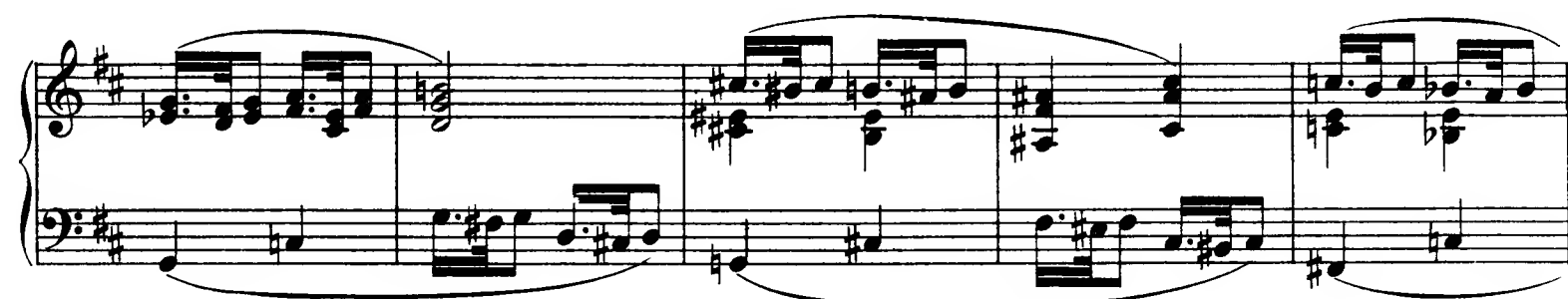
sempre pp

poco a poco cresc.

cresc.







This page contains five systems of musical notation for piano. Each system consists of two staves, with the upper staff in treble clef and the lower staff in bass clef. The key signature is B-flat major (two flats). The notation includes various note values, rests, and dynamic markings. The first system has a *cresc.* marking. The second system has a *ff* marking. The third system has a *p* marking. The fourth system has a *p* marking. The fifth system has a *p* marking. The notation is complex, with many notes and rests, and some measures contain multiple notes.

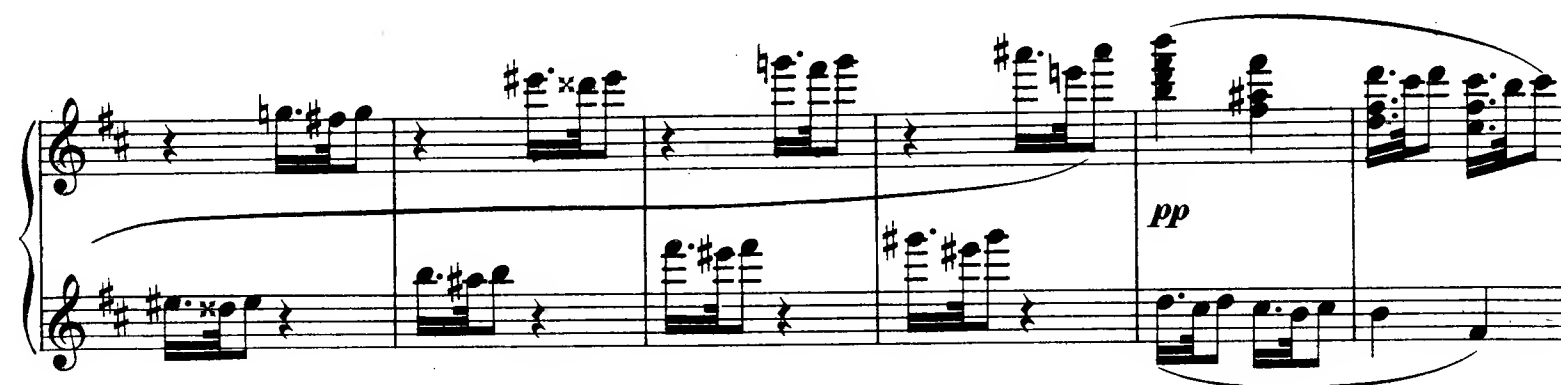
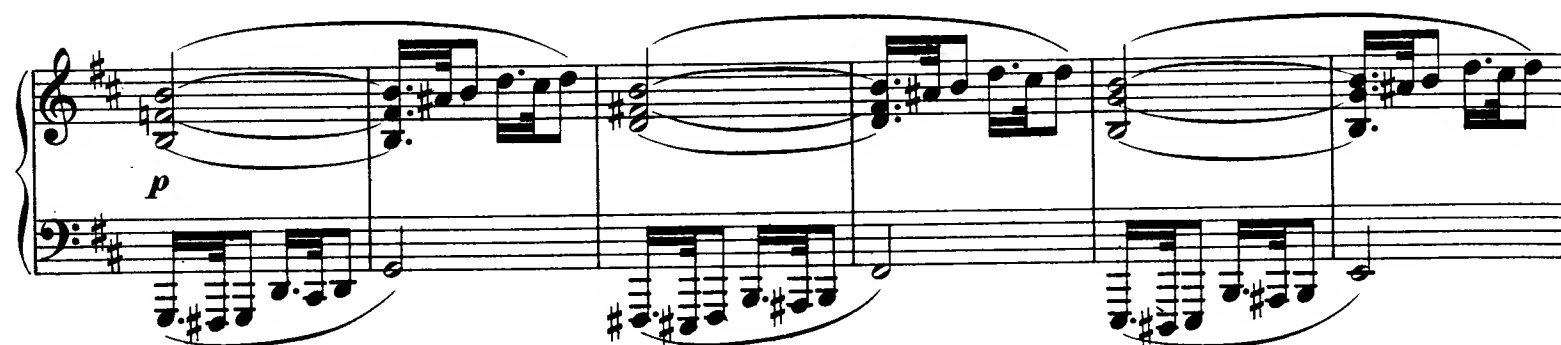
cresc.

ff

p

p

p



WILHELM HANSEN EDITION.

A MADemoiselle RENÉE MARTEAU.

BURLESQUES

SIX MORCEAUX DE PIANO

PAR

CHRISTIAN SINDING.

Op. 48.

Cah. 1.		Cah. 2.	
Nr. 1.	BURLESQUE.	Nr. 4.	COQUETTERIE.
· 2.	PLAISANTERIE.	· 5.	ÉTUDE MELODIQUE
· 3.	BAGATELLE.	· 6.	ARLEQUINADE.

PROPRIÉTÉ DE L'ÉDITEUR POUR TOUS PAYS.

COPENHAGUE & LEIPZIG.

WILHELM HANSEN ÉDITEUR.



WILHELM HANSEN EDITION.

QUATRE MORCEAUX DE SALON

POUR

PIANO

PAR

CHRISTIAN SINDING.

Op. 54.

No. 1. ÉTUDE

- 2. RONDOLETTA.
- 3. SÉRÉNADE
- 4. TEMPO DI VALSE.

PROPRIÉTÉ DE L'ÉDITEUR POUR TOUS PAYS.

COPENHAGUE & LEIPZIG.

WILHELM HANSEN ÉDITEUR.

Serenade.

Christian Sinding, Op. 54. III.

Andante amoroso.

p dolce

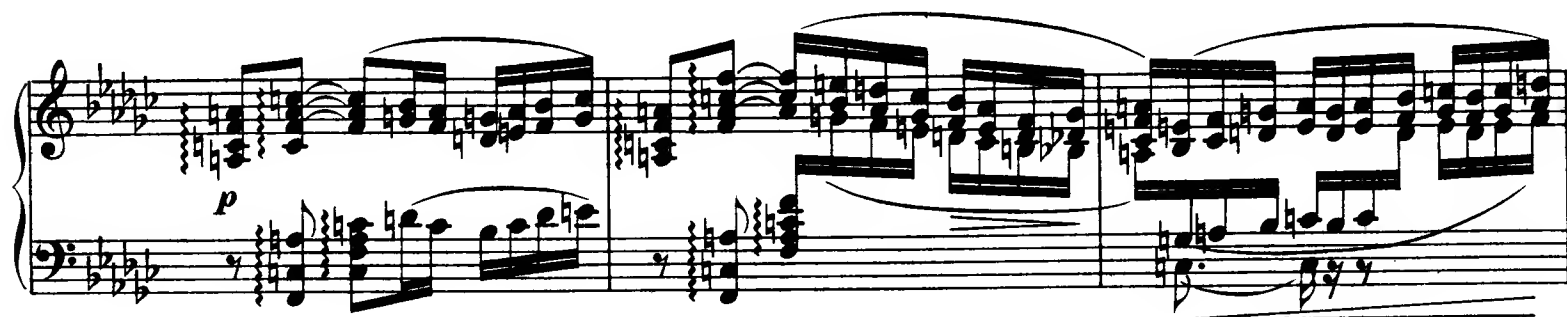
p

pp

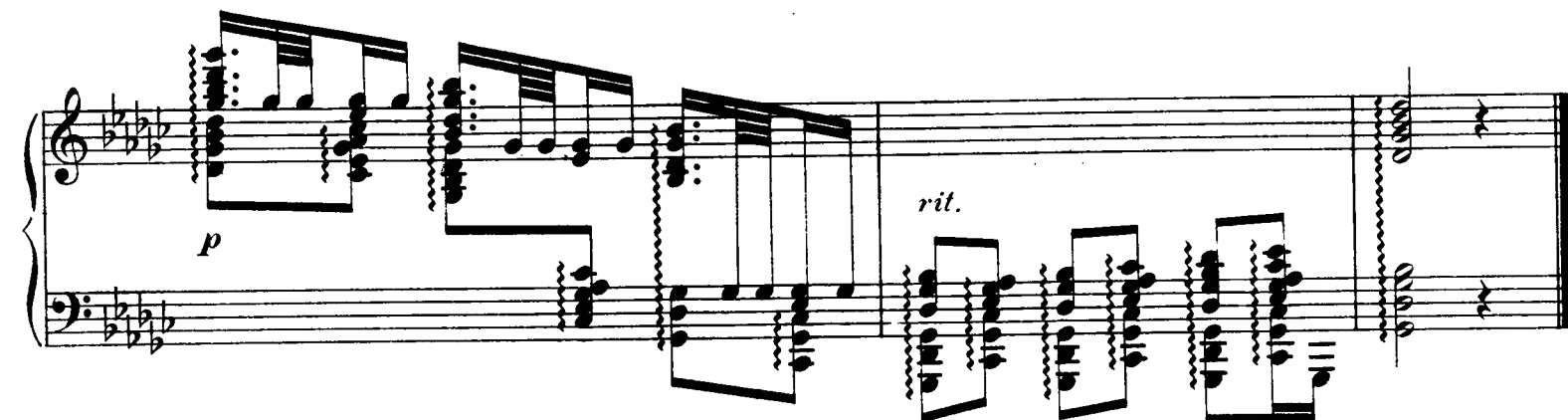
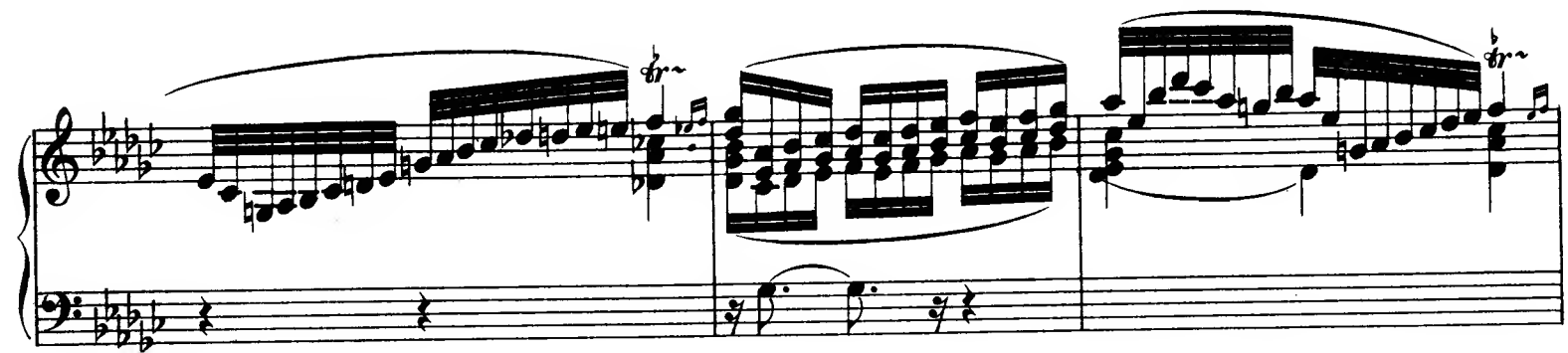
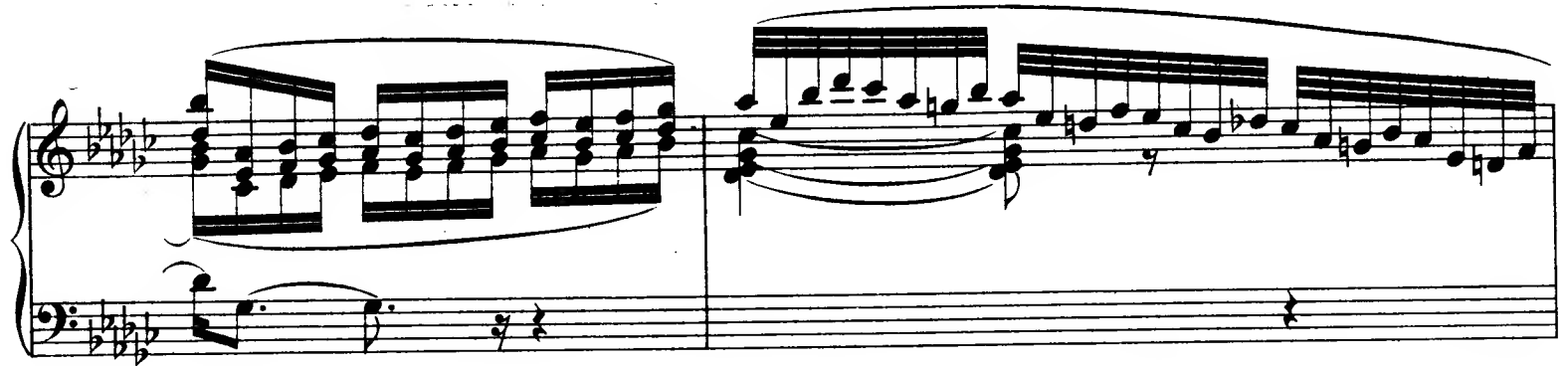
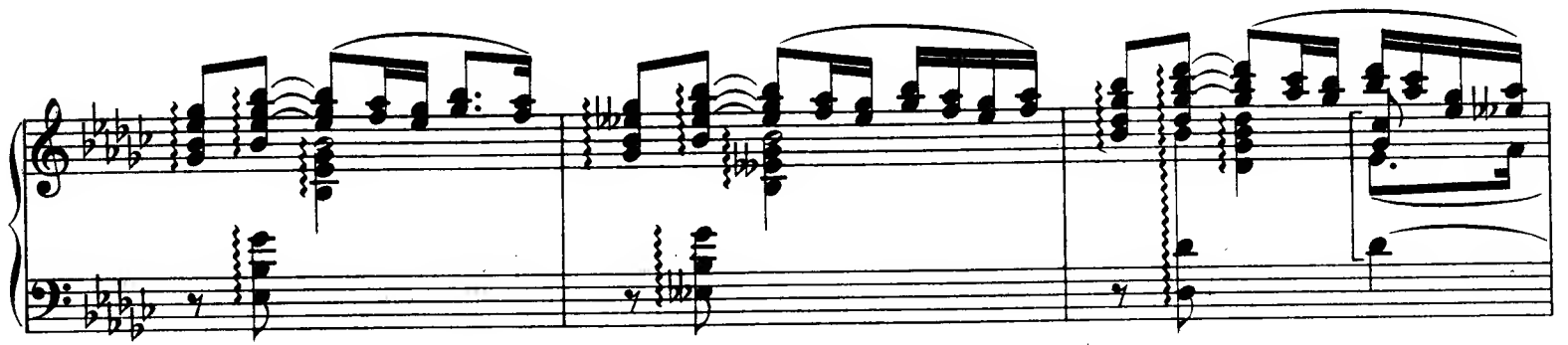
7

7

tr



The image displays a page of musical notation, likely for piano, consisting of five systems of staves. The notation is complex, featuring many chords and melodic lines. The key signature is B-flat major (two flats). The first system shows a series of chords in the right hand and single notes or small groups in the left hand. The second system begins with a melodic line in the right hand marked *fr* (for *f* or *forte*) and a long horizontal line in the left hand marked *lunga* (for *lunga* or *longa*). The third system continues with complex chordal textures. The fourth system features a melodic line in the right hand and a long horizontal line in the left hand, with a dynamic marking of *p* (piano) at the end. The fifth system shows a melodic line in the right hand and a long horizontal line in the left hand, with a dynamic marking of *p* (piano) at the end.



Christian Sinding.

Mélodies mignonnes.

(1-6), Op. 52. (2. Auflage). M. 2,25.

„Diese Pianosolostücke des grossen nordischen Koloristen sind ganz prachtvoll und oft von orchestralem Klang.

Der drittletzte Takt von Nr. 5 allein ist den Preis des ganzen Heftes wert.

(*Tagesfragen* (Kissinger Blätter) Nr. 5 1904).

Morceaux caractéristiques.

Op. 53. M. 3,—.

Minuetto. Nocturne. A la Burla. Scherzo.

„Die vier Stücke, die sich recht gut zum Konzertvortrag eignen, gehören zum Besten, was der Komponist für Klavier allein geschaffen hat. Grazie mit Kraft gepaart zeichnet das Menuett aus, zarteste Poesie und Klangsönheit atmet das Nocturne, frischer Humor erfüllt das à la Burla, lebendige und originelle Rhythmik pulsirt im Scherzo. Reiche Harmonik und intensive breite Empfindung findet man hier wie immer bei Sinding. Der Klaviersatz interessiert ohne grosse Schwierigkeiten zu bieten.

J. Vianna da Motta.

(*Der Klavier-Lehrer* 15/1, 1903).

„Die Menuet trägt einen festlich-ritterlichen Charakter und klingt prachtvoll. Die Burla ist ein echter Sinding, phantastisch, brillant, voll farbenreicher Ausnutzung der verschiedenen Tonlagen des Claviers. Das virtuos-effectvolle, im Chopin'schen Geist concipirte Scherzo bildet einen famosen Schluss. Sehr empfehlenswerthe, nicht gerade leichte, aber doch auch gut gebildeten Dilettanten zugängliche Stücke“.

Karl Thiessen.

(*Signale* 18/1, 1902).

Valses

pour Piano à quatre mains.

Op. 59. Cah. 1 (I-IV), Cah. 2 (V-VII) à M. 3,50.

„Die Walzer zu vier Händen, Op. 59, sind vornehme, sehr empfehlenswerte Unterhaltungsmusik. . . Bezeichnend sind für Sinding ein gewisser Zug ins Pathetische und seine Vorliebe für weitgriffigen, aber ausserordentlich klangreichen Satz“.

(*Signale*, 1903 No. 40).

WILHELM HANSEN. MUSIK-VERLAG. LEIPZIG.